

Are You Making \$10,000? These Women Do



MISS JANE J. MARTIN

By N. C. MARBOURG.

OF recent years women stars have been rising above the horizon of the business and professional world and have been duplicating the achievements of the men who have gained places of trust and importance after starting at the very foot of the ladder. The achievement has been even more difficult for the women than the men, for it was not so long ago that women were regarded as incapable of holding posts of responsibility and doing executive work.

Two examples of women who have risen through their own untiring efforts are Miss Jane J. Martin, advertising manager of the Sperry & Hutelinson Company, whose yearly income is \$10,000, and Miss Rose Lorenz of the American Art Galleries, whose salary is put at the same figures.

Has Many Interests.

Miss Martin is also president of the League of Advertising Women, chairman of the Women's Press Club of New York and a member of the executive board of the League of Business Opportunities for Women. As if these various duties did not supply work enough to keep one woman busy, Miss Martin also gives lectures from time to time.

Many of those with whom she does business and who know her simply as "J. J. Martin" do not suspect that she is a woman and that once she sat in a room with twenty other girls working diligently at a typewriter in the office of the Scott & Bowne Company.

Over her desk nowadays is a sign reading "A courteous reception does not mean an invitation to stay all day." But Miss Martin is always ready to give an extra few minutes to encourage women workers.

"Success," said Miss Martin, turning from her telephone and leaning forward in an impressive way she has, "spells hard work. I have never heard of a woman in any walk of life who has been successful who cannot tell you of hard work all day and sometimes far into the night."

Started Work When 16.

"Years ago, when I was 16, I held my first position with the Scott & Bowne people as a stenographer and typewriter in their general offices with nineteen other girls and the head stenographer. One day I was working as usual when Mr. Scott opened the door from his private office and I saw him standing there looking over our room. He went back and closed the door."

"Presently he appeared again and stood in the same way. It occurred to me that he was looking for the head stenographer who did his work and who was absent just then. After he had reentered his office the second time I decided that this must be the case, and, I confess I felt a bit timid, but nevertheless I took my note book, went to his office and asked him if he was looking for a stenographer. He was, and I took his letters."

"About a week later he called for me again. After that I took his letters, and some months later became his private

School of Experience Rather Than College Education Best Fitting for High Positions, Say Feminine Successes

secretary, then Mr. Bowne's secretary, and in this way I was continually thrown in contact with the various departments of the business and greatly with that of the advertising.

"I began to study advertising writing and managing, and when I left this firm I took a position with advertising people and worked there for several years. Little by little I found that I was becoming more interested in advertising and settled my whole attention on it, and so the result was that I was after many years of hard work and study made advertising manager of Sperry & Hutelinson's."

"When I say that I was private secretary for Mr. Scott, I really was. In those days private secretaries were different from many to-day. Then it meant being able to understand the business, being able to handle details during your employer's absence, even having the power to sign checks and to attend to intricate business. It is a good school, but a hard one."

"In those days my people could not understand why I worried and thought so much of my work after office hours. I could not help it. A problem that had come to me during the day and had not been solved had to be worked out and I could find no time for diversion until I had accomplished that. To lay it aside during the evening and try to take it up again during the busy hours of the day was impracticable and I gave my whole mind to my work."

Fine to Have Education.

"I certainly do not believe that a college education is necessary for a woman who wants to make a success in business. It is, of course, splendid to have such an education. Those who can afford it ought not to miss going to college, but when it comes to the matter of gaining a success I cannot see that a college education has its great advantage."

"When a girl 16 years old enters an office in a minor capacity she has the same chance that many men have had and have taken advantage of, namely of learning the business from the ground up. Take this same girl after she has been in college and comes out at the age of 21, put her in that place to learn the business from the ground up and you will find that her education does not help very much."

"She must begin where the little girl did, and she is five years the other's senior. Also her education has not fitted her for taking orders and executing them without asking the reason why. Unless a woman is going into such a profession as engineering or medicine her college education is frequently lost, just as it is with men."

Tells of Others' Successes.

"I know women lawyers who have begun as office girls, studied shorthand, been the stenographers of law firms, studied law, taken their bar examinations and practised successfully. I know of a woman in a large publishing house who came up from a very obscure position and is now an editor. There are women in banks who have risen from clerical positions to places of high trust, women in real estate who have begun as office girls."

"In fact in nearly all lines, even architecture, there are to be found women to-day who have achieved success and who have been to that most thorough college—the college of practical work. They have passed their examinations in this college and their diplomas have come to them in the form of incomes that run into four or five figures. So for the untrained girl there is a great chance at the present time. As the world grows older the chance will also grow."

Miss Rose Lorenz is secretary of the American Art Galleries Association, but that does not convey an adequate idea of her work. Art expert would be perhaps more descriptive, but still that term does not embrace the part of her duties that calls for the arrangement of the exhibitions—work that involves the highest form of interior decoration. Rare old ivories must be set on shelves in cabinets with the color that will best exhibit their beauties. Chinese rugs must be hung with an eye to harmony and to showing them to the best advantage and to bring out the wonders of the beautiful weaving.

Many other things requiring taste, knowledge and discrimination Miss Lorenz is called upon to do, and yet not so many years ago she stood at the foot of the stairs of the American Art Galleries selling catalogues to the visitors at the exhibitions.

From \$10 a week or less to \$10,000 a year is an achievement, is it not? Miss Lorenz has done this.

The morning on which I called on Miss Lorenz was a busy one. The galleries were just being dismantled after one exhibition and being made ready for the exhibit of the George Hearn collection and sale. Ivories, porcelains, rugs, antique marbles and bronzes, pictures, all were being taken from their crates and placed on large tables in the upper gallery. From this confusion Miss Lorenz must make her classifications. After this the articles must be placed. To an amateur it seems an unending piece of work, to Miss Lorenz a task of love and delight.

One Must Love Work.

"To do this work," said Miss Lorenz, picking up a \$20,000 tiny vase and running her hand caressingly over it, "one must love it. There is a commercial side to it, as there is to everything, but there is a love and reverence for such things of beauty that one must have to be successful."

"Yes, I began in this building. The first work I did as a little girl was selling catalogues. The beauty of the things I saw appealed to me greatly, and I dreamed of a wonderful life working in the galleries continually. But one cannot gain much by simply dreaming, and I did not see how I could stay in touch with them save by always remaining a catalogue girl, and I did not exactly like that idea, either."

"After I had been here some months I began to work with a gentleman then in charge of getting up the catalogues. I wrote a pretty good hand. In those days shorthand was not used as it is now, and I took his work in longhand."

"Gradually I began to know why certain kinds of vases were placed together, why jades of a certain period were not mixed with those of another, and little by little I began to pick up information about the different pieces as they came and went. Then I began to study them, reading books in the gallery library, learning what I could from the exhibitions and from my superiors."

"I lived all day in the atmosphere of beautiful things. I saw them arranged and figured out what I should like to do with the arrangement of them. In fact every detail nearly of getting an exhibition ready came under my observation. One day I found myself advanced to a position in the offices. This again afforded me advantages for study. It was a matter of advancing by stages as I acquired knowledge, and now I can say that the position I hold is due to constant study, love of the objects and an ability to exercise good judgment."

"Judgment is a thing that must be cultivated in this line. One must be able to know for oneself; one cannot indolently rely on the word of another; one must know that a thing is genuine, and that knowledge can come of nothing but long years of study and close contact with art objects."

Must Watch Public Taste.

"The work is not simple. One must continually know what the public wants, must watch its change in taste. Rare objects that would once bring great sums are now out of fashion and would bring but little; one must not offer these to her public, and there comes again the sense of judgment."

"Travel is necessary; one must go abroad, see things in their native atmosphere and understand something of the peoples who have made them. All this comes into such occupation, and no one can tell me that there is a college in the universe that is going to fit any woman with such a knowledge. Experience—that is the necessary teacher."

"There is a good field, but a limited one, in this for women. Those who make the greatest successes are the women who have begun in it as girls in some capacity. If a woman has not the real sense for the work she can never become expert in it."



MISS ROSE LORENZ

But the world needs good, honest experts in matters of antiques.

"The best kind of interior decoration is one in which women are needed, and I thoroughly believe that to be a real decorator a woman must begin at the very bottom of the work and go up. Interior decoration calls for the best of expert judgment, many times regarding antiques, a thorough knowledge of period furniture. The decorator must be so sure of herself and her judgment that she can know that an unscrupulous person cannot impose a spurious piece of ware on her. This is not true of the great majority. In many cases interior decoration is treated simply as a matter of the combination of colors and placing of furniture and is taken up by women who find it suddenly necessary to make a living."

High Form of Art.

"Interior decoration in its highest term demands an expert in art objects who can combine her knowledge with a pleasing and charming sense of placing furniture and combining colors. If there is not a wide field for women in the work I am doing there is in this other work, and not only the United States but the world in general needs the honest, expert decorator to prevent fraud and make homes beautiful."

"College education cannot give the needed training to a woman. Social connections cannot give it to her any more than wealth could have given Michael Angelo or Rodin his genius. A little errand girl of this year may become an art expert or a wonderful decorator in later years, while the woman who enters this field equipped with college education, social connections and a desire to make money may remain only mediocre and one of the many, many interior decorators who set up 'exclusive shops.'"

Guatemala's Shaky Capital.

THE Guatemalan Government is seriously considering a plan to abandon Guatemala City as its capital and move to Quetzaltenango, because of the recurring subterranean explosions that continue to shake the present capital, according to H. Charlton Houghton, representative of British commercial interests in Guatemala.

"Earthquakes are not worrying the Guatemalans," said Mr. Houghton, "but the subterranean volcanic explosions that are breaking out in new places all the time are. Most of the people are convinced that the entire city of Guatemala will be swallowed up some time."

"The work of rebuilding the city since the first shock has been greatly hampered by the subsequent shocks. New craters are being formed in the most unexpected places all about the city. Some day one is going to belch forth right in the heart of the city."

It is reported that the Guatemalan Government has engineers at work seeking a new site. One possibility being considered is the erection of a magnificent capital on virgin soil on the coast at a point which heretofore has escaped volcanic shocks. Quetzaltenango is described as being little better than Guatemala City so far as freedom from earthquake shocks is concerned.